

RUSSIAN ICONS

WORCESTER ART MUSEUM

WORCESTER ART MUSEUM

A CATALOGUE
OF
RUSSIAN ICONS

RECEIVED FROM
THE AMERICAN RUSSIAN INSTITUTE
FOR EXHIBITION

WORCESTER
MARCH 9—APRIL 5
MCMXXXI

COPYRIGHT BY
THE WORCESTER ART MUSEUM
MARCH, 1931

RUSSIAN ICONS

P R E F A C E

THE Russian icons of the twelfth to the nineteenth century, described in this catalogue, are received from the American Russian Institute. The exhibition has previously been shown in the Victoria and Albert Museum, London, and in several other European cities. It is now being circulated in this country, coming to the Worcester Art Museum from the Metropolitan Museum, New York. It presents an exceptional opportunity for the study and enjoyment of an art comparatively little known.

Acknowledgement is due to the Victoria and Albert Museum and the Metropolitan Museum of Art for their kind permission to reproduce the material used in their catalogues. Thus the introductory note is here reprinted from the Victoria and Albert Museum catalogue, and the descriptions of the individual icons reprinted from the Metropolitan Museum catalogue.

CONTENTS

	PAGE
PREFACE	v
CONTENTS	vii
INTRODUCTION :	
ANCIENT RUSSIAN PAINTING	ix
CATALOGUE	i
ILLUSTRATIONS	21

ANCIENT RUSSIAN PAINTING

Icons from the Twelfth to the Eighteenth Century

It is now generally known that these masterpieces of Russian art, several centuries old, have not reached us in their original state but in a very greatly altered form. The fault, however, is not mainly due to the destroying hand of time, that is, to the gradual perishing and "maladies" of the material. In most cases it is the hand of man that has defaced the painting, often so disastrously that it has been rendered quite unrecognizable. If we wish to see it in the form given to it by its creator, we must strip off innumerable strata, removing layer by layer coats of paint added in the course of centuries by a variety of "improvers" and vandalistic restorers.

Paintings that were produced and have been preserved in the unchanging radiance and warmth of the southern sun are happily in the best possible condition. But in the North, where darkness prevails for the greater part of the year and the air is damp, pictures naturally suffer the greatest damage. Such, moreover, as are exhibited in well-lit galleries can be preserved better than those that are kept in badly lighted churches, where candles, church lamps, and incense spread a daily coat of smoke over them.

It is natural, therefore, that Russian icons should have suffered particularly severely in the course of centuries; for the most important schools of painting developed north of Moscow in flat, damp country, and the icons were placed in somber, unheated, badly ventilated churches. To the paintings which they bore was applied a varnish of boiled linseed oil, which in any case grows darker in poorly lighted buildings; and this, mixed with dust and smoke, gradually formed a kind of blackish brown, impenetrable crust which quite blotted out the original brilliant tints. Light blue became a

dark green, red a deep brown, white a dark yellow, and yellow a grayish brown. Colors which had originally been translucent became dull and hopelessly faded.

But it was not only the picture that suffered; the wooden panel upon which it was painted cracked, the priming broke, swelled up, and crumbled to dust, and the colors gradually crumbled and broke off in pieces and layers. Very early it became necessary to repair the icons, and the ancient chronicles expressly record the fact.

Repairs were undertaken because, of course, it was desired to preserve the pictures in good condition; but, actually, the originals were systematically painted over again and again, partly to gratify some artist's passing fancy and partly for purposes of repair and "improvement." At first only the cracks and seams were filled in; but by the end of a century or so the whole work of art had been painted over from top to bottom. Often, indeed, new priming was spread over an old-fashioned work, and upon that a new picture was painted, sometimes treating of a totally new subject.

Even in Renaissance art, there are some cases of such doings, but in the case of ancient Russian art they became the rule.

Shortly before the World War broke out a beginning was made with the task of exposing the ancient fresco paintings and icons; they were to be stripped of century-old strata that concealed their original appearance. This work has been thoroughly taken in hand by the Soviet Government. The preservation and restoration of monuments of art and of antiquity has been intrusted from the very first year of the Revolution to a specially constituted State Board. This unique scientific research institute, the Tsentralnÿe Gosudarstvennÿe Restavratsionnÿe Masterskie, or Central National Restoration Workshops, has its own large studios, where all kinds of reparation and restoration are undertaken.

In the eleven years which have passed since it was established, the Institute has accomplished an immense amount of

work. It has systematically uncovered the most precious cycles of frescoes mentioned in the chronicles and still extant, as well as a great number of icons. Some of the latter are of great age and fame; others are of more recent date, but important by reason of their artistic or historical value.

Of the distinguished foreigners (keepers of museums and representatives of science and art) who have visited Moscow during the past ten years, many have repeatedly appealed by word of mouth and in writing to the Government authorities intrusted with the guardianship of these treasures, begging them to arrange a special exhibition of icons in Europe and America. The object of such an exhibition would be primarily to introduce these hitherto unknown works to the mass of the people, and secondarily to throw light thereby on one of the obscurest epochs in the history of art, the Middle Ages, the monuments of which in Western Europe have, with a few exceptions, been destroyed as a result of religious disturbances. In the years immediately following the Revolution it was not possible to adopt this suggestion, much as it promised to benefit scholarly research; for in the midst of confusion and disorder it would hardly have been possible to ensure safe and uninterrupted transit. But now that life runs its normal course in the Soviet Union, we are able to carry out the idea.

This exhibition is an event of importance not only for scholars and artists in Western Europe, but also for Russian students of art; for never before have the monuments of ancient Russian painting been collected together with such exhaustive completeness, in such large numbers, and so systematically. The exhibition contains no unique specimens; it was deemed impossible to expose them to the risks of transport in view of their great age, their fragile nature, and their rare value. The oldest examples, therefore, those of the eleventh and twelfth centuries, those of specially great artistic or historical value, and those which are exceptionally fragile are represented by copies. But these copies have not been made in

the usual way. They constitute a new type of archaeological facsimile; for they reproduce exactly not only the general character of the originals and the impression conveyed by them, but their whole make-up, their structure, their technical peculiarities, even their defects, and this at the exact stage of exposure to which the originals have been brought. A copy of this kind may almost be said to replace the original; when the two have been compared, it has often been impossible for experts and students of ancient Russian art to distinguish the copy from the original.

The exhibition also contains many pictures of the first quality which will enable the student not only to get a general notion of the character and significance of ancient Russian art, but to follow the whole course of its development. Anyone visiting the exhibition has therefore before his eyes the whole process of evolution of that art. He can see how at the outset it borrowed copiously from the treasures of Byzantium, how gradually it gained individuality and fashioned its own ideal, how in its own way and independently it assimilated elements from the East and the West, and how at last—contrary to a widespread view—it resisted the Europeanizing influences of the eighteenth century, and welded and transformed baroque and classical styles in a unique system expressive of the national love of the decorative.

No exhibition yet held has offered such alluring prospects to the art connoisseur as this. It will furnish him with opportunities for making many comparisons and reaching many conclusions which will throw unexpected light upon the obscurest periods not only of Russian but of Western European painting; for while distinct marks of individuality tend to fade away the further back we penetrate into the past, what is universal emerges the more triumphantly for that very reason.

As regards the history of Russian art as such, the exhibition enables us for the first time to grasp fully the significance of the Pskov School which developed in such a particular direction in the course of several centuries. We can observe, too,

the crucial characteristics of the great Novgorod School; we can study the peculiar traits of the Old Suzdal and Old Moscow Schools; and we can realize the unique character of the North Dvina School and the Schools of Vologda and Yaroslavl.

Another point will strike observers and is well worth stressing. The works exhibited will readily be recognized as illustrating clearly and convincingly the influence of purely topographical considerations in the world of art. The love of particular shades and combinations of color is due not to abstract ideals, nor even to a definite type of artistic taste; the plausible assumption is that the particular colors which recur again and again in the icons produced in Novgorod, Pskov, or Ferapontov are borrowed from the landscape of those localities, and this assumption has been confirmed by recent investigations at the above-mentioned centers of Russian art. The rosy, lilac, and light blue shades of the fresco paintings by Dionysius at Ferapontov are still to be seen on the shores of the neighboring lake; but the marvelous green that predominates in the icons of Pskov was first discovered as recently as last summer on the banks of the river Velikaya.

The art of the earliest period, that produced in the eleventh and twelfth centuries, is represented, as we have said, by copies of the oldest paintings. These include the icon of the Vladimir Mother of God, which was brought in the first half of the twelfth century from Constantinople to Kiev; that of the Vernicle Image of Christ, which belongs like the Vladimir example to the Uspenski Cathedral in Moscow; that of the Archangel Michael or Gabriel (?)—from the Moscow Historical Museum—which, like the Image of Christ, has golden hair; that of Our Lady Orans from the Spasski Monastery, Yaroslavl; that of Saint Demetrius of Thessalonica from the cathedral in the town of Dmitrov (a detail only); and the half-length of Saint Nicholas from the Monastery of the Holy Ghost in Novgorod.

The following specimens date from the thirteenth century but cannot be unreservedly attributed to the pre-Mongolian period of Russian art: Christ's Decent into Hell, the Saint John, Saint George, and Saint Blaise from Novgorod, and the Deesis (on a panel) from Pskov. If we compare the two former with the last-named, we see clearly even in these earliest works the essential differences of style in the art of the two famous centers of Russian culture.

Dating from the fourteenth century, when the Byzantine tradition was undergoing its first vital transformation on Russian soil, are: half of a sanctuary door from the district of Tver with a figure of Basil of Caesarea; the Assumption of the Blessed Virgin and the "quadripartite" icon from Novgorod; the Saint Nicholas and Saint George, and the Mother of God (part of a Deesis) from the Suzdal part of the Moscow region; the Most Famous Saints, and the Mother of God with Saints, from the Pskov country; and the Vladimirskaia from the North.

The fifteenth century, in which Russian national art attained the flower of its style, is exhaustively and copiously represented in the exhibition. There is a whole procession of works from the schools of Novgorod, Pskov, Suzdal, Old Moscow, Tver, and the North. Included among these is one piece of non-Russian origin—the Deesis with the Apostle John—which probably belongs to the Balkan Peninsula. Since it was discovered in the far North, in a ruined little church on the Northern Dvina, it deserves a place in an exhibition of ancient Russian art. We can hardly hope to discover by what means it reached this remote district; but the fact that it had its place among the monuments of Russian art, from which it differs so widely in artistic quality, is of sufficient importance to justify its inclusion in the exhibition.

The national style reached its consummation in the works of Andrew Rublëv, who is represented by a copy of his immortal Troïtsa (Trinity) from the Troïtse-Sergievskaya Lavra and by two icons attributed to him, the Apostle Paul

and Christ's Descent into Hell. These last-named icons were until the end of the eighteenth century in the Uspenski Cathedral in Vladimir, which in 1408 was embellished with paintings which either came from Rublëv's brush or were produced under his direction. In the reign of Catherine II these icons were removed from the cathedral and sold to the peasants of the village of Vasilievskoe (in the Government of Vladimir); in 1922 they were brought to Moscow for the purpose of restoration.

The first of these, which is of gigantic size, shows us Rublëv's monumental style. It almost produces the effect of a fresco painting; for Rublëv knows how to sacrifice all minor details to the general effect. We may observe in passing that this icon has suffered serious damage; later repairs have spoilt it and the original golden color is missing. The Descent into Hell bears witness to the master's gift as a pure colorist; the mere combination of crude colors does not satisfy him; he aims at a particular harmony.

For a whole century Rublëv's influence determined the destiny of Russian art; but at the end of the fifteenth century the style which he originated lost its classic severity and tended to mere elegance. About this time, however, flourished another great painter—Dionysius, who gave expression to original artistic aspirations. So far we have few specimens of easel painting which can be certainly ascribed to his brush; but the exhibition contains one such work, a picture of Saint Cyril Belo-Ozerski which comes from the Cyril Monastery, and is evidently the work of the famous master, who loved tall, slender figures, with small heads, rhythmic lines, and delicate coloring.

But having once entered the path of decorative mannerism, Russian art was now compelled to follow it to the end; the whole output of the sixteenth century is therefore characterized by a multitude of delicacies and tricks of style which transformed the simple clarity of early work into something complicated and involved. Artists vied with one another in

constructive design, in color schemes, and especially in ornamentation, which sometimes recalls the glowing fantasy of the East.

Survivals of the grand style could still be found here and there; but more and more rarely as time passed. About the end of the century, however, came another renaissance, and the dying flame flared up bright and clear; a school of artists arose which, though its work was highly decorative and full of elaborate ornament, nevertheless produced paintings of inimitable beauty. This was the School of the Stroganov Masters, which is represented in the exhibition by examples of the finest quality.

In the course of the seventeenth century the influence of the Stroganov School became widely diffused, resulting in new and exceedingly interesting offshoots, such as the later Moscow School, the Yaroslavl School, the Northern School, and the School of the Pomorye. Under the influence of Western European copperplate engraving this same love of ornamentation and affectation found an outlet in the work of the Czar's icon painters.

That Russian icon painting made no advance during the reign of Peter I, as some historians have recently asserted, is far from being true; the high level of craftsmanship and the skill in execution acquired during the seventeenth century were not only fully preserved but even raised by the guilds of icon painters, and were carried right into the nineteenth century. We find the clearest proof of this fact in the fairy-like, almost Oriental transformation of Western European baroque motives which characterized this period and which has contributed many examples to the exhibition.

A display of Russian icons would be incomplete unless it had some collection — however small — of the ornamentation applied to them. The exhibition, therefore, includes such a collection of various types of metal ornament, which sometimes constituted a part of the complete picture.

ANCIENT RUSSIAN PAINTING

A special section demonstrates the technical processes and the new methods employed in reparation and in stripping superpositions from the paintings. It is not claimed that these processes are the only permissible and correct methods of restoration in theory and practice; our aim is merely to draw the attention of art connoisseurs to them in order to provoke a lively exchange of expert opinion. Only through such intercourse, uniting and integrating the isolated and sometimes despairing efforts of individual scholars in this difficult, complex, and important sphere, can the dilettantism of the past be superseded by strictly scientific principles in the theory and practice of restoration; only so can we permanently avert a return to the vandalism of former days.

IGOR GRABAR.

Moscow, February, 1929.

CATALOGUE

CATALOGUE

1. THE VIRGIN OF VLADIMIR (COPY). A copy by A. I. Bryagin of an original eleventh-century Byzantine panel which was brought to Kiev during the first half of the twelfth century. In 1155 it was taken to Vladimir and in 1395 to the Uspenski Cathedral (Cathedral of the Assumption of the Virgin), Moscow. Panel, $40\frac{1}{2} \times 26\frac{3}{4}$ in. Illustrated.

Several other copies of this icon, made at various times since the twelfth century, are in this exhibition (see Nos. 18, 26, 61, 64, 77).

Historical Museum, Moscow.

2. SAINT DEMETRIUS OF THESSALONICA (COPY). A copy by V. O. Kirikov of the head of a twelfth-century original, a full-length seated figure from the Cathedral of Dmitrov, near Moscow. Panel, $15 \times 12\frac{1}{4}$ in.

Restoration Workshop, Moscow.

3. THE HOLY NAPKIN (COPY). A copy by E. I. Bryagin of a twelfth-century original in the Uspenski Cathedral, Moscow. On the reverse: Angels Adoring the Cross. Panel, $30\frac{1}{2} \times 28$ in.

4. HEAD OF AN ANGEL (COPY). A copy by G. O. Chirikov of one wing of a twelfth-century triptych. Panel, 19×15 in.

Historical Museum, Moscow.

5. THE VIRGIN ORANS (COPY). A copy by P. Yukin of a thirteenth-century panel from the Spasski Monastery (Monastery of the Transfiguration), Yaroslavl. On the right is reproduced a patch of old restoration which had not been cleaned from the original. Panel, $76 \times 47\frac{1}{2}$ in.

Restoration Workshop, Moscow.

6. SAINT NICHOLAS, BISHOP OF MYRA. Novgorod School, twelfth century, from the Monastery of the Holy Ghost, Novgorod. In the roundels: left, Saints Athanasius and Onesimus; right, Saints Menas and Parasceva. In the border (partly mutilated): above, Saints Michael and Gabriel; left, Saints Simeon Stylites and Boris and a female saint; right, Saints Eudoxia and Gleb and a male saint; below, unidentified saints. Panel, $26\frac{3}{4} \times 20\frac{3}{4}$ in. Illustrated. Museum of Russian Art, Novgorod.

7. DEESIS: CHRIST BETWEEN THE VIRGIN AND SAINT JOHN THE BAPTIST. Pskov School, thirteenth century, from the Church of Saint Nicholas, Pskov. The metalwork was added in the sixteenth century. Panel, $55\frac{3}{4} \times 43\frac{1}{4}$ in. Illustrated.

The Deesis has the central position over the Holy or Royal Doors in the center of the Iconostas, the screen which divides the sanctuary from the body of the church.
Restoration Workshop, Moscow.

8. SAINT JOHN BETWEEN SAINTS GEORGE AND BLAISE. Novgorod School, thirteenth century. In the rejoining of a split in the panel the figure of Saint John has been narrowed and partly lost. Panel, $42\frac{1}{4} \times 26\frac{1}{4}$ in. Illustrated.

Historical Museum, Moscow.

9. SAINT BASIL THE GREAT, BISHOP OF CAESAREA. Tver School, fourteenth century. The right half of a pair of Royal Doors. Panel, $43\frac{3}{4} \times 13\frac{3}{4}$ in. Illustrated. Museum, Tver.

10. SAINTS PARASCEVA, GREGORY THE THEOLOGIAN, JOHN CHRYSOSTOM, AND BASIL THE GREAT. Pskov School, fourteenth century. Panel, $58\frac{1}{4} \times 52\frac{3}{4}$ in. Illustrated.

Tretyakov Gallery, Moscow.

11. THE VIRGIN'S ASSEMBLY. Pskov School, fourteenth century, from the Church of Saint Barbara, Pskov. Panel, $31\frac{1}{2} \times 23\frac{1}{2}$ in.

Restoration Workshop, Moscow.

12. THE PROPHET ELIAS. Novgorod School, fourteenth century. Panel, $22 \times 14\frac{1}{2}$ in.

Antikvariat, Moscow.

13. SAINTS NICHOLAS AND GEORGE. Novgorod School, fourteenth to fifteenth century. Panel, $20\frac{1}{2} \times 17\frac{1}{4}$ in.

Antikvariat, Moscow.

14. QUADRIPARTITE ICON. Novgorod School, fourteenth to fifteenth century, from the Church of Saint George, Novgorod. Above: left, The Raising of Lazarus; right, The Old Testament Trinity with Abraham and Sarah; below: left, The Presentation in the Temple; right, Saints Prochorus and John the Evangelist. Panel, $40\frac{1}{2} \times 30\frac{1}{4}$ in. Historical Museum, Moscow.

15. SAINTS THEODORE STRATELATES AND THEODORE THE TIRO, MARTYRS. Novgorod School, fifteenth century. Above, in the semicircle, is Christ Blessing. Panel, 21×15 in.

Antikvariat, Moscow.

16. SAINTS NICHOLAS AND GEORGE. Moscow School, fourteenth century, from the Guslitski Monastery. Panel, $63\frac{1}{2} \times 48\frac{1}{2}$ in.

Restoration Workshop, Moscow.

17. THE VIRGIN (DEESIS TYPE). Moscow School; the head is early fifteenth century, the figure and the metalwork are sixteenth century; from the Sacristy of the Troïtse-Sergieva Lavra (Trinity Monastery of Saint Sergius). Panel, $21\frac{1}{2} \times 16$ in. Illustrated.

Art and History Museum, Sergiev.

18. THE VIRGIN OF VLADIMIR WITH SAINTS. Northern School, fourteenth century, from Vologda. In the border: top, the Holy Napkin between a Seraph and a Cherub; left, Saints Michael, Elias, Nicholas, Varlaam, and Parasceva; right, Saints John the Baptist, Clement, John the Merciful, Menas, and Barbara; below, Saints Anastasia, Nicetas, and Catherine. Panel, $27\frac{1}{2} \times 19$ in. Museum, Vologda.

19. THE OLD TESTAMENT TRINITY (COPY). A copy by G. O. Chirikov of a painting ascribed to Andrew Rublëv (about 1410) in the Trinity Cathedral of the Troitse-Sergieva Lavra. The three angels are represented appearing to Abraham at table under the oak at Mamre. Panel, $55\frac{1}{2} \times 44\frac{1}{2}$ in. Illustrated. Restoration Workshop, Moscow.

20. THE RAISING OF LAZARUS. Novgorod School, fifteenth century. Panel, $28\frac{1}{4} \times 22\frac{3}{4}$ in. Museum, Novgorod.

21. WISDOM HATH BUILDED HER HOUSE. Novgorod School, fifteenth century, from the Monastery of Saint Cyril. It illustrates Proverbs ix:1, "She hath hewn out her seven pillars, she hath killed her beasts, she hath mingled her wine, she hath also furnished her table; she hath sent forth her servants with a high summons to the cup." In the larger medallion on the left Wisdom is seated on a seven-pillared throne surrounded by four Beasts, Seraphs, and Thrones. In the medallion on the right are the Virgin and Child. Below, Saint John Damascene sings the praises of the Virgin as the Temple of Divine Wisdom; at the left Solomon responds from his temple. Above is the House of Wisdom with seven General Councils, presided over by seven angels. Panel, $57\frac{1}{2} \times 41\frac{3}{4}$ in. Museum, Novgorod.

22. SAINTS DEMETRIUS OF THESSALONICA, PARASCEVA, AND ANASTASIA. Novgorod School, fifteenth century. Panel, $40\frac{3}{4} \times 32\frac{1}{4}$ in.

Museum, Novgorod.

23. THE ENTOMBMENT, THE VIRGIN AND CHILD, THE PROPHET ELIAS, AND SAINTS BORIS, GLEB, PANTELEIMON, AND PARASCEVA. Novgorod School, fifteenth century. Panel, $33\frac{3}{4} \times 24\frac{3}{4}$ in.

Historical Museum, Moscow.

24. TRIPTYCH: SAINTS NICHOLAS, BLAISE, FLORUS, AND ANASTASIA. Novgorod School, fifteenth century. Panel, $9\frac{1}{2} \times 6\frac{3}{4}$ in.

Historical Museum, Moscow.

25. VIRGIN AND CHILD. Fifteenth century. A scene in each corner. Panel, $41\frac{3}{4} \times 33$ in. Illustrated.

This type of Virgin is called *Eleusa*, *Umileme* (Tender, Pitiful toward the Child).

Russian Museum, Leningrad.

26. THE VIRGIN OF VLADIMIR. A copy of the original of Number 1, from the Suzdal-Moscow School, made in the fifteenth century and showing the overpainting of the original at that time. Panel, $26\frac{1}{4} \times 20$ in.

Museum, Vladimir.

27. THE NATIVITY. Moscow School, fifteenth century. The frame and halos of silver filigree and enamel were added later. Panel, $12\frac{1}{2} \times 10\frac{1}{4}$ in.

Tretyakov Gallery, Moscow.

28. THE VIRGIN PROTECTRESS. Moscow School, fifteenth century. The Virgin, attended by Saint John the Baptist and the Apostles, descends upon a cloud and spreads her veil over her people, as seen in a vision by Saints Epiphanius and Andrew the Fool in the Church at Blachernae. Below, upon an ambo, is Romanus the Sweet Singer, and to the left, the Emperor Leo and his Empress. Panel, $12\frac{1}{4} \times 9$ in.

Tretyakov Gallery, Moscow.

THE WORCESTER ART MUSEUM

29. THE VIRGIN OF GEORGIA. Moscow School, late fifteenth century, from the Troïtse-Sergieva Lavra. The halos, background, and border of repoussé silver are contemporary. Panel, $13\frac{1}{4} \times 11$ in.

Art and History Museum, Sergiev.

30. SAINT GEORGE AND THE DRAGON. Moscow School, fifteenth century. The silver mounting is contemporary. Panel, $10\frac{1}{2} \times 9$ in.

Historical Museum, Moscow.

31-34. THE FOUR EVANGELISTS. Moscow School, fifteenth century. Fragments of Royal Doors. Panels, $21\frac{1}{2} \times 18\frac{1}{2}$ in. each. Number 32 illustrated.

Tretyakov Gallery, Moscow.

35. THE DESCENT INTO HELL. Attributed to Andrew Rublëv, Moscow School, early fifteenth century. This panel came from the Festival Tier above the Deesis (see No. 7) in the Iconostas of the Uspenski Cathedral, Vladimir, which was painted in 1408 by Rublëv. In the eighteenth century this Iconostas was taken to Vasilievskoe near Shuya, whence in 1922 it was removed to Moscow. Panel, $48\frac{1}{2} \times 36\frac{3}{4}$ in. Restoration Workshop, Moscow.

36. SAINT PAUL. Attributed to Andrew Rublëv, Moscow School, early fifteenth century. This panel and the following, Number 37, came from the Deesis Tier of the Iconostas of the Uspenski Cathedral, Vladimir. For its history see Number 35. Panel, $122\frac{3}{4} \times 41\frac{1}{4}$ in.

Restoration Workshop, Moscow.

37. THE ARCHANGEL MICHAEL. A companion piece to Number 36. To provide a contrast to the preceding icon, this panel has been left uncleaned. Panel, $124 \times 50\frac{1}{4}$ in.

Restoration Workshop, Moscow.

38. THE NATIVITY. Moscow School, early fifteenth century, from Zvenigorod. Panel, $27\frac{1}{2} \times 21\frac{1}{4}$ in. Illustrated. Restoration Workshop, Moscow.

39. THE VIRGIN OF THE SIGN. Fifteenth century. Formerly the center of the Prophets' Tier of the Iconostas in the Cathedral of Kashin, Government of Tver. The painting commemorates the intervention of the Virgin to save Novgorod from the men of Suzdal in 1169. Panel, 52 x 39 in. Historical Museum, Moscow.

40. THE RAISING OF LAZARUS. Fifteenth century, from the Cathedral of Tver. Panel, 40½ x 31 in. Restoration Workshop, Moscow.

41. THE LIFE OF SAINT NICHOLAS. Fifteenth to sixteenth century, from Tver. The figure of Saint Nicholas is surrounded by a border showing fourteen scenes from his life. Panel, 24 x 19 in. Antikvariat, Moscow.

42. THE NATIVITY. Sixteenth century, from Tver. Probably a companion piece to the following, Number 43. Panel, 21¾ x 17¾ in. Antikvariat, Moscow.

43. THE TRANSFIGURATION. Sixteenth century, from Tver. Probably a companion piece to Number 42. Panel, 21¾ x 17 in. Antikvariat, Moscow.

44. THE PRESENTATION OF THE VIRGIN IN THE TEMPLE. Northern School, fifteenth century, from Krivoe, Government of Archangel. The Annunciation is depicted above. Panel, 35¾ x 25½ in. Restoration Workshop, Moscow.

45. ROYAL DOORS. Northern School, fourteenth to fifteenth century. Above, The Annunciation; in the center, The Eucharist; below, the Four Evangelists. Panels, 63¾ x 31½ in. each. Museum, Archangel.

46. CHRIST WASHING THE APOSTLES' FEET. Fifteenth century, from the Cornelius Monastery, Government of Vologda. A companion panel to the following, Number 47.

Panel, $32\frac{1}{4} \times 24$ in.

Museum, Vologda.

47. THE THREE MARYS AT THE SEPULCHER. A companion panel to Number 46. Panel, $32 \times 23\frac{1}{4}$ in.

Museum, Vologda.

48. THE VIRGIN AND CHILD. Fifteenth century, from the Uspenski Church, Pskov. The applied metalwork is of the early sixteenth century. On the reverse: The Transfiguration. Panel, $28\frac{1}{4} \times 22\frac{3}{4}$ in. Illustrated.

Museum, Pskov.

49. SAINT DEMETRIUS OF THESSALONICA. Pskov School, fifteenth century, from the Church of Saint Barbara, Pskov. The halo was added in the sixteenth century. Panel, $28\frac{1}{4} \times 22\frac{3}{4}$ in. Illustrated.

Restoration Workshop, Moscow.

50. THE REDEEMER ENTHRONED. South Slavonic School, fifteenth century. With the following two panels, Numbers 51 and 52, this panel formed a Deesis. Although painted in the south, probably in the Balkan Peninsula, the three panels were found in a small church at Krivoe, Government of Archangel. Panel, $55 \times 37\frac{3}{4}$ in. Illustrated.

Restoration Workshop, Moscow.

51. THE VIRGIN. South Slavonic School, fifteenth century. See Number 50. Panel, $55 \times 20\frac{1}{2}$ in.

Restoration Workshop, Moscow.

52. SAINT JOHN THE EVANGELIST. South Slavonic School, fifteenth century. See Number 50. Panel, $55 \times 15\frac{3}{4}$ in.

It is more usual to find Saint John the Baptist in a Deesis. Restoration Workshop, Moscow.

53. SAINT NICHOLAS, BISHOP OF MYRA. Fifteenth to sixteenth century. The border shows fourteen scenes from the life of Saint Nicholas. Panel, $31\frac{1}{2} \times 21$ in. Illustrated. Museum, Vladimir.

54. SAINT NICHOLAS, BISHOP OF MYRA. Fifteenth to sixteenth century, from the Church of Saint Nicholas Nadein, Yaroslavl. Panel, $50\frac{3}{4} \times 37\frac{3}{4}$ in. Museum, Yaroslavl.

55. SAINT CYRIL OF BELO-OZERO. Attributed to Dionysius, late fifteenth century, from the Cathedral of Kirillova. The silver mounting is of the sixteenth century. Panel, $48\frac{1}{2} \times 24\frac{1}{2}$ in. Illustrated. Museum, Novgorod.

56. THE CRUCIFIXION. Fifteenth century, from the Festival Tier of the Iconostas in the Obnorski Monastery, Government of Vologda. Below the cross the two figures accompanied by angels represent the Church and the Synagogue. Panel, $33\frac{1}{2} \times 20\frac{1}{2}$ in. Museum, Vologda.

57. IN THEE REJOICETH. Early sixteenth century, from the Uspenski Church at Dmitrov, Government of Moscow. It illustrates the hymn to the Virgin, "In thee rejoiceth, O Gracious One, every creature, the choir of angels, and the race of man." Panel, $57\frac{1}{2} \times 43\frac{1}{4}$ in. Restoration Workshop, Moscow.

58, 59. THE ARCHANGELS MICHAEL AND GABRIEL. Early sixteenth century, from the Deesis Tier of the Iconostas in the Monastery of Saint Savior, Yaroslavl. Panels, $68\frac{1}{2} \times 30\frac{3}{4}$ in. each. Number 58 illustrated. Museum, Yaroslavl.

60. THE CRUCIFIXION. Moscow School, sixteenth century. Panel, $15 \times 12\frac{1}{4}$ in. Tretyakov Gallery, Moscow.

61. THE VIRGIN OF VLADIMIR. Moscow School, sixteenth century. Panel, $11\frac{3}{4} \times 10\frac{1}{4}$ in.

Tretyakov Gallery, Moscow.

62. SAINT LEONTIUS OF ROSTOV. Sixteenth century, from the Sacristy of the Troïtse-Sergieva Lavra. The nimbus in filigree is of the fifteenth century; the applied repoussé silver is partly fifteenth- and partly sixteenth-century work.

Panel, $11\frac{1}{2} \times 9$ in.

Museum, Sergiev.

63. THE HOLY NAPKIN. Moscow School, fifteenth to sixteenth century, from the Sacristy of the Troïtse-Sergieva Lavra. The mounting is contemporary. Panel, $11\frac{1}{2} \times 9\frac{1}{2}$ in.

Museum, Sergiev.

64. THE VIRGIN OF VLADIMIR. Moscow School, sixteenth century, from the Sacristy of the Troïtse-Sergieva Lavra. The mounting and the halo are contemporary. Panel, $10\frac{1}{2} \times 8\frac{3}{4}$ in.

Museum, Sergiev.

65. THE INCREDULITY OF THOMAS. Moscow School, sixteenth century. Panel, $33\frac{1}{2} \times 21\frac{1}{4}$ in.

Historical Museum, Moscow.

66. SAINT NICHOLAS, BISHOP OF MYRA. Moscow School, sixteenth century, from the Sacristy of the Troïtse-Sergieva Lavra. The silver mounting is contemporary. In the medallions on each side of the saint are Christ and the Virgin respectively. The saints on the border are: Peter, George, the Trinity of the Old Testament, Demetrius, Paul; Basil the Great, John the Baptist; Theodore Stratelates, Irene; Gregory, Tykhon; John Chrysostom, Theodosia; Nicetas, Menas, Eudoxia, Cyril, Methodius, Leontius, and Andronicus. Panel, $17\frac{3}{4} \times 13\frac{1}{2}$ in.

Museum, Sergiev.

67. THE VIRGIN PROTECTRESS. Moscow School, sixteenth century. For a description see Number 28. Panel, $29\frac{1}{2}$ x $24\frac{3}{4}$ in.

History and Art Museum, Rostov.

68. CHRIST THE REDEEMER. Moscow School, fifteenth century, from the Cathedral of the Annunciation, Kirshach, Government of Vladimir. Panel, 18 x $14\frac{1}{2}$ in.

Restoration Workshop, Moscow.

69. SAINT CYRIL OF BELO-OZERO. Attributed to Dionysius, sixteenth century, from the Uspenski Cathedral, Cyril Monastery, Belo-Ozero. Panel, $59\frac{1}{2}$ x 46 in.

Restoration Workshop, Moscow.

70. THE VIRGIN AND CHILD. Moscow School, sixteenth century, from the Sacristy of the Troitse-Sergieva Lavra. The silver mounting is of the previous century. Panel, $8\frac{1}{2}$ x $6\frac{3}{4}$ in.

Museum, Sergiev.

71. LAZARUS, THE FRIEND OF CHRIST. Moscow School, sixteenth century. Panel, $50\frac{1}{4}$ x $33\frac{1}{2}$ in.

Antikvariat, Moscow.

72. SAINT NICHOLAS. Moscow School, sixteenth century. Panel, $50\frac{1}{2}$ x $33\frac{1}{2}$ in.

Antikvariat, Moscow.

73-76. FOUR SCENES FROM THE LIFE OF SAINT GEORGE. Novgorod School, sixteenth century. These panels are fragments of the same icon.

Saint George Brought to the Emperor, $8\frac{1}{4}$ x $6\frac{1}{4}$ in.

Saint George before the Emperor, $8\frac{1}{4}$ x $6\frac{1}{4}$ in.

Saint George Raising a Dead Man, $7\frac{3}{4}$ x $6\frac{1}{4}$ in.

A Miraculous Cure before the Icon of Saint George, $7\frac{1}{4}$ x $6\frac{1}{4}$ in.

Russian Museum, Leningrad.

77. THE VIRGIN OF VLADIMIR. Novgorod School, sixteenth century, from the Monastery of Saint Anthony, Novgorod. The silver mountings are contemporary. On either side of the Virgin are, respectively, Saint Alexander of Svir and Saint John, Archbishop of Novgorod. Panel, $16\frac{1}{2}$ x $13\frac{1}{4}$ in.

Museum, Novgorod.

78. SAINTS MARY MAGDALEN, BORIS, THEODORE, AND XENIA. Novgorod School, sixteenth century, from the Monastery of Saint Anthony, Novgorod. Panel, 17 x $14\frac{1}{2}$ in.

Museum, Novgorod.

79. FRAME OF AN ICON OF THE VIRGIN. Novgorod School, sixteenth century, from the Monastery of Saint Anthony. The sixteen medallions illustrate the life of the Virgin and the verses of the Acathist Hymn. Panel, 24 x 21 in.

Museum, Novgorod.

80. THE BAPTISM OF CHRIST. Moscow School, fifteenth to sixteenth century. A companion panel to the following, Number 81. Panel, $21\frac{1}{4}$ x $14\frac{1}{4}$ in.

Antikvariat, Moscow.

81. THE CRUCIFIXION. A companion panel to Number 80. Panel, $21\frac{1}{4}$ x $14\frac{1}{4}$ in.

Antikvariat, Moscow.

82. THE DESCENT INTO HELL. Northern School, fifteenth to sixteenth century, from Kholenovo, Government of Vologda. Panel, $49\frac{1}{4}$ x 28 in.

Museum, Vologda.

83. THE BEHEADING OF SAINT JOHN THE BAPTIST. Pskov School, sixteenth century, from the Church of Saint Epiphanius, Pskov. Panel, $33\frac{3}{4}$ x $28\frac{3}{4}$ in.

Museum, Pskov.

84. SAINT VARLAAM OF KHUTYN. Pskov School, middle of the sixteenth century, from the Kremlin, Moscow. Around the border are twenty scenes of the saint's life and miracles. Panel, $17\frac{1}{4} \times 14\frac{1}{2}$ in.

Saint Varlaam, who died in 1243, founded a monastery at Khutyn, near Novgorod.

Historical Museum, Moscow.

85. SAINT GEORGE AND THE DRAGON. Northern School, sixteenth century, from the Church of Saint Theodore the Tiro, in the district of Kadniki, Government of Vologda. Panel, $36\frac{1}{2} \times 23\frac{1}{4}$ in.

Museum, Vologda.

86. SAINTS BLAISE, FLORUS, AND ANASTASIA. Northern School, sixteenth century, from Osinovie, Government of Archangel. Panel, $19 \times 14\frac{1}{4}$ in.

Restoration Workshop, Moscow.

87. SAINTS FLORUS AND LAURUS. Northern School, sixteenth century, from Troïtskoe, district of Shenkursk, Government of Archangel. Panel, 31×24 in.

These are the patron saints of horsemen.

Restoration Workshop, Moscow.

88. ROYAL DOORS. Northern School, sixteenth century, from Krivoe, Government of Archangel. Above, The Annunciation; below, Saints Basil the Great and John Chrysostom. Panels, $50 \times 26\frac{1}{4}$ in. each.

Restoration Workshop, Moscow.

89. SAINT GEORGE AND THE DRAGON. Moscow School, sixteenth century, from the Guslitski Monastery. Panel, $42 \times 35\frac{1}{2}$ in. Illustrated.

Restoration Workshop, Moscow.

90. SAINTS. Sixteenth century. Top row: Onesimus, Peter, the Virgin of the Sign, Paul, and an unknown saint. Second row: Onuphrius, Cyril, John the Apostle, an unknown saint, and Macarius. Third row: Maximus of Moscow, Zosimus, Menas, an unknown saint, and Procopius of Ustyug. Bottom row: Mary of Egypt, Anna, Joachim, and two unknown saints. Left border: Sergius, Leonidas, Alexander of Svir, Parasceva, Barbara. Right border: Varlaam, Amphilochius, Alexander, Catherine, and Agatha. Panel, $18\frac{1}{2} \times 15\frac{1}{4}$ in. Museum, Vologda.

91. LAUDATE DOMINUM DE CAELIS. Seventeenth century, from the Kirillo-Novo-Ozerski Monastery. The painting illustrates Psalm CXLVIII, most of the text of which is inscribed on the gold background. Christ appears in a halo of cherubim and angels, with the four beasts and nine hosts of angels; above are the heavens, the sun and the moon, and the waters above the heavens. Panel, $12\frac{1}{4} \times 10\frac{1}{2}$ in. Museum, Novgorod.

92. SAINTS VASILI BLAZHENNY AND ARTEMIOUS OF VERKOLY. By a painter who worked for the Stroganov family, Moscow School, sixteenth to seventeenth century. In the background are views of Moscow and Verkoly. Panel, 13×11 in. Illustrated. Tretyakov Gallery, Moscow.

93. SAINT ALEXIS, THE METROPOLITAN OF MOSCOW. By the same painter as Number 92, Moscow School, sixteenth to seventeenth century. Panel, $12\frac{1}{2} \times 10\frac{1}{2}$ in. Tretyakov Gallery, Moscow.

94. THE NATIVITY. Painted for the Stroganov family, sixteenth to seventeenth century. The Prophet Isaiah is introduced into the traditional rendering of this scene. Panel, $14\frac{1}{4} \times 12$ in. Restoration Workshop, Moscow.

95. DEPOSITION OF THE VIRGIN'S GIRDLE. Painted by Pervusha for M. Y. Stroganov, sixteenth to seventeenth century. Panel, $15\frac{3}{4} \times 13$ in.
Restoration Workshop, Moscow.

96. THE HOLY NAPKIN BROUGHT TO KING ABGARUS. Painted by Pervusha for M. Y. Stroganov, sixteenth to seventeenth century. Panel, $15\frac{3}{4} \times 13\frac{1}{4}$ in.

The Holy Napkin was sent by Christ through the painter Ananias to the King of Edessa, who was healed by it.
Restoration Workshop, Moscow.

97. THE FRUITS OF THE DOCTRINE OF THE FATHERS BASIL, GREGORY, AND JOHN CHRYSOSTOM. Painted by Nicephorus for the Stroganov family, sixteenth to seventeenth century. Panel, $14\frac{1}{2} \times 12\frac{1}{4}$ in.
Tretyakov Gallery, Moscow.

98. THE PRAISE OF THE MOTHER OF GOD. Painted for the Stroganov family, sixteenth to seventeenth century. The twelve great festivals are painted on the border. Panel, $14\frac{1}{2} \times 12\frac{1}{4}$ in.
Tretyakov Gallery, Moscow.

99. DEESIS. Painted for the Stroganov family, sixteenth to seventeenth century. Triptych, 7×18 in.
Historical Museum, Moscow.

100. FOUR HYMNS TO THE VIRGIN. Painted for the Stroganov family, sixteenth to seventeenth century. The hymns illustrated are: "It is meet indeed to bless thee, Mother of God"; "Ever blessed and most stainless and the Mother of our God"; "More honorable than the Cherubim and more glorious than the Seraphim"; "Thee who didst spotless bear God the Word." Panel, $12\frac{1}{2} \times 10\frac{1}{2}$ in.
Historical Museum, Moscow.

101. THE SIX DAYS OF THE WEEK WITH SAINTS. Painted for the Stroganov family, sixteenth to seventeenth century. The festivals for the days of the week from Sunday to Friday: The Resurrection, The Assembly of Saint Michael, The Beheading of Saint John the Baptist, The Annunciation, The Washing of the Feet, and The Crucifixion. Triptych, $7\frac{1}{4}$ x 13 in. Historical Museum, Moscow.

102. THE LAST JUDGMENT. Painted for the Stroganov family, sixteenth to seventeenth century. Panel, $16\frac{1}{4}$ x $14\frac{1}{4}$ in. Historical Museum, Moscow.

103. THE TRINITY. Moscow School, sixteenth century. The center of a Deesis triptych, of which the following are the wings. Panel, 42 x $31\frac{1}{2}$ in. Antikvariat, Moscow.

104, 105. THE VIRGIN; SAINT JOHN THE BAPTIST. The wings of Number 103. Panels, $41\frac{3}{4}$ x $16\frac{1}{4}$ in. each. Antikvariat, Moscow.

106. ST. GEORGE AND THE DRAGON, with scenes from the life of St. George. Panel, 39 x 33 in. Museum, Vologda.

107. SAINT DEMETRIUS OF THESSALONICA. Moscow School, seventeenth century. The silver mounting is contemporary. Panel, 11 x $9\frac{3}{4}$ in. Alexandrov Monastery Museum.

108. VIRGIN AND CHILD ENTHRONED WITH SAINTS. Style of the Czar's painters, first half of the seventeenth century, from the Sacristy of the Troitse-Sergieva Lavra. The saints are Leontius of Rostov and Nicholas, Maximus the Confessor and Nicetas the Martyr. Panel, 13 x 9 in. Museum, Sergiev.

109. NATIVITY OF CHRIST. Northern style, eighteenth century. Panel, $56 \times 45\frac{1}{4}$ in.
Museum, Vologda.

110. THE TRINITY OF THE OLD TESTAMENT. Late seventeenth century. The three angels appear to Abraham and Sarah at table under the oak at Mamre. Panel, $46 \times 33\frac{3}{4}$ in.
Museum, Yaroslavl.

111. CANOPY FROM OVER ROYAL DOORS. Seventeenth century. In the center the Old Testament Trinity; on each side the Eucharist. Panel, $24 \times 40\frac{3}{4}$ in.
Museum, Archangel.

112. THE NATIVITY. Seventeenth century, from the district of Ustyug, Government of Vologda. Panel, $28\frac{1}{4} \times 19\frac{1}{4}$ in.
Museum, Vologda.

113. THE DORMITION OF THE VIRGIN. By Simeon Ushakov, dated 1663. Panel, $57\frac{1}{2} \times 47\frac{1}{4}$ in. Illustrated.
Museum, Vladimir.

114. THE VIRGIN OF KAZAN. By Simeon Ushakov, dated 1696. Panel, $11 \times 9\frac{3}{4}$ in.
Russian Museum, Leningrad.

115, 116. THE CREED AND THE LORD'S PRAYER. Late seventeenth century, from the Church of Saint Gregory of Nova-Caesarea, Moscow. Panels, $51\frac{1}{4} \times 30\frac{3}{4}$ in. each.
Restoration Workshop, Moscow.

117. THE VIRGIN OF KAZAN. By Tychon Ivanov, 1700, from the Ivanovski Monastery, Moscow. On the left border is Dionysius the Areopagite, on the right Saint Agatha. Panel, $17\frac{1}{4} \times 14\frac{1}{2}$ in.
Donskoy Monastery Museum, Moscow.

118. THE TRINITY OF THE OLD TESTAMENT. By Peter Ivanov Goldobin and his Son, Simon, 1752, showing the influence of French eighteenth-century painting. On the sides are Saint Basil the Confessor and Saint Matrona. The span-drels are later additions. Panel, $45\frac{3}{4}$ x 29 in.
Donskoy Monastery Museum, Moscow.

119. EMMANUEL BETWEEN TWO ARCHANGELS. By Peter and Michael Sapozhnikov, 1795. Triptych, 13 x 11 in.
Historical Museum, Moscow.

120. SAINT MARY OF EGYPT. The saint's figure of the seventeenth century is inserted into a nineteenth-century panel which has been painted in imitation of the seventeenth-century style. Panel, $12\frac{1}{4}$ x $10\frac{1}{4}$ in.
Restoration Workshop, Moscow.

121. VIRGIN AND CHILD. Panel, $13\frac{1}{8}$ x 11 in.

122. VIRGIN AND CHILD. Panel, $12\frac{1}{4}$ x 10 in.

123. THOSE WHO PRAY ACCORDING TO THE RULES.

In the background is an iconostas; before it righteous monks are being embraced by angels and crowned by holy bishops. Nineteenth century. Panel, $15\frac{1}{2}$ x 41 in.

ILLUSTRATIONS



I. THE VIRGIN OF VLADIMIR (COPY)



6. SAINT NICHOLAS, BISHOP OF MYRA



7. DEESIS: CHRIST BETWEEN THE VIRGIN AND
SAINT JOHN THE BAPTIST



8. SAINT JOHN BETWEEN SAINTS GEORGE
AND BLAISE



9. SAINT BASIL THE GREAT
BISHOP OF CAESAREA



10. SAINTS PARASCEVA, GREGORY THE THEOLOGIAN
JOHN CHRYSOSTOM, AND BASIL THE GREAT



17. THE VIRGIN (DEESIS TYPE)



19. THE OLD TESTAMENT TRINITY (COPY)



25. VIRGIN AND CHILD



32. SAINT MARK



38. THE NATIVITY



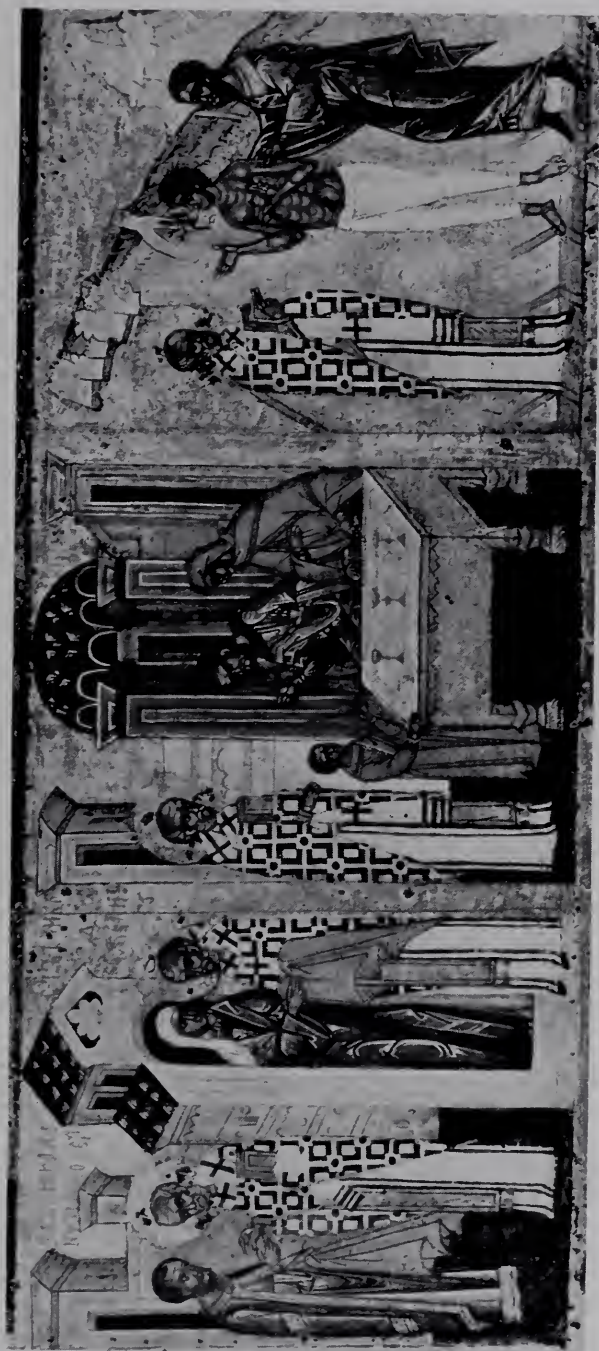
48. THE VIRGIN AND CHILD



49. SAINT DEMETRIUS OF THESSALONICA



50. THE REDEEMER ENTHRONED



53. SAINT NICHOLAS, BISHOP OF MYRA (DETAIL)



55. SAINT CYRIL OF BELO-OZERO



58. THE ARCHANGEL MICHAEL



89. SAINT GEORGE AND THE DRAGON



92. SAINTS VASIL BLAZHENY
AND ARTEMIUS OF VERKOLY



113. THE DORMITION OF THE VIRGIN

Printed by
THE COMMONWEALTH PRESS
Worcester, Mass.





WORCESTER ART MUSEUM

A CATALOGUE
OF
RUSSIAN ICONS

RECEIVED FROM
THE AMERICAN RUSSIAN INSTITUTE
FOR EXHIBITION

WORCESTER
MARCH 9—APRIL 5
MCMXXXI

COPYRIGHT BY
THE WORCESTER ART MUSEUM
MARCH, 1931

